

Let's finish Publix' greatest year by making December its greatest month!

**EXTRA!**

## December Bookings All Set!

**Publix**



**Opinion**

The Official Voice of Publix

Let's finish Publix' greatest year by making December its greatest month!

**EXTRA!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of November 15th, 1929

No. 10

# ZERO HOUR FOR PRE-XMAS FIGHT!

## RETURN ENGAGEMENT OF YEAR'S BEST PICTURES IS MONEY-GETTING IDEA

For theatres other than the de luxe class, a sure fire money getting idea for December 15 to 24, is offered by Division Director J. J. Fitzgibbons, of New England.

Mr. Fitzgibbons suggests as a powerful box office lure, a "Gala Festival of Triumphant Return Engagements of the year's best Ten Talking Pictures."

Don't call it a "revival," he says. Call it "Triumphant Return Engagement By Popular Demand."

One picture a day, or three pictures a week, are suggested by Mr. Fitzgibbons.

"We did this at the 'Park' Theatre in Bangor, with tremendous success," he tells PUBLIX OPINION. "The idea is exactly the same one that the legitimate theatre used successfully for many years. A road company playing a successful piece always got more money on its second engagement in a town than it did on its first, because it had thousands of local theatregoers who enthusiastically "sell" the return engagement. It's hard to sell a picture on its first engagement, but if it's a good attraction, its "return engagement" always brings packed houses."

Mr. Fitzgibbons, in company with Leon Netter, Associate General Director of Bookings, and John Hammel, Division Distribution Director for Paramount, suggested "return engagements" for these attractions, if they've already played your town:

"Wings," "Cocoanuts," "Fu Manchu," "On with the Show," "Jazz Singer," "Singing Fool," "Greene Murder Case," "Broadway Melody," "Desert Song," "The Fleet's In," "Four Feathers," "Dance of Life," "Sweetie," "Two Black Crows."

PUBLIX OPINION suggests that you list your attractions for your "Festival of Gala Triumphant Return Engagements" under this caption. Then get the names of about 300 local people of note, and print their names as endorsers.

Also, in big, bold, black type that dominates your ads, trailers and posters, you should yell:

"These Are The Greatest Attractions This Town Saw Last Year!"

"It's POSITIVELY YOUR FINAL CHANCE TO EVER AGAIN ENJOY THE THRILLS THAT ROCKED THIS CITY WHEN THESE ATTRACTIONS FIRST PLAYED HERE!! Don't Miss Them! They're As Good As They Ever Were, and your friends will urge you to see them"!!!

## Merchants Pay For Football News Shots

PUBLIX OPINION takes off its editorial derby to two smart Publix showmen, who not only followed our tip to make newsreel shots of local football games to combat that formidable opposition, but went a step further and got the merchants to pay for the shots!

The boys who pulled this nifty are Managers W. G. Mitchell and Leonard Dunn, of the Publix "Salem" and "Federal" theatres, Salem, Mass. The occasion was the game between Salem High and a high school from Mt. Vernon, N.Y., with the whole town agog about it and 2,000 patriotic Salemites making the long trip by boat, train and auto.

Managers Mitchell and Dunn got the local merchants to subscribe sufficient money to send a cameraman to the scene who took about 1,000 feet of film. Two prints were made which played the two Publix houses day and date. The opening title credited the merchants. The big extra business which the shots drew was all gravy for the theatres.

## Publix Acquires Marks Brothers

Publix has acquired Marks Brothers holdings in Chicago, which include the Granada and Marbro theatres, two de luxe prelease houses each with a capacity of more than 4,000 seats.

### FAILURES: (A Check List)

Every week a check list of those who fail to comply with official suggestions, orders or requests, is sent to Messrs. Katz, Dembow and Chatkin for perusal, as a matter of routine organization control.

HOW ABOUT THESE?  
1. "Blue Monday" memo on remedies.  
2. Your photo and biography.  
3. December Drive Suggestions.

## SYSTEMATIC ATTACK ON DECEMBER PROFIT-DRIVE ESSENTIAL, SAYS MR. KATZ

Systematic attack upon the problem of producing 31 continuous profit days in December, is the suggestion of Mr. Katz.

"By this week at the very latest, every theatre should know its booking, have all necessary accessories, and be prepared to fire the opening guns of the ticket selling campaigns for the specific attractions," he told PUBLIX OPINION for your benefit.

"Our booking department positively will have every theatre's attractions completely set within a day or two after the appearance of this issue of PUBLIX OPINION.

Theatre staffs must now plan the sales campaign for each week, and assign various phases of the sales effort to every person on the payroll, so that it will all be executed intelligently and effectively.

"We now have a background of successful precedent in Publix for almost any situation that can arise. Back files of press-books, manuals, PUBLIX OPINION and other or-

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## DECEMBER CAMPAIGN BOOKINGS ALL SET!

Despite the fact that it is now in the midst of an extensive reorganization process, the Publix Booking Department, by an almost herculean effort, has been able to achieve the consummation of the entire booking list for all Publix theatres for the December Profit-Drive.

With William Saal, Director of Film Buying and Booking, and his associate, Burt Kelly, out in the field, and Leon Netter working from his desk at the Home Office, this triumphant feat has been accomplished.

Complete bookings will be in the hands of all managers by Nov. 18. If not received by then, managers are urged to immediately get in touch with their district bookers in order to obtain them.

This efficient functioning of the Booking Department makes it possible for all Publix managers to know in sufficient time just what their attractions will be for the big drive so that they might intelligently go about planning their campaigns. By Nov. 18, they will have their merchandise. There will be left the task upon which the energies of all in Publix will be concentrated—to SELL IT!

## RESULTS CONFIRM MR. KATZ' WIRE

Replies pouring in from the field to Mr. Katz' telegram on "Sweetie" and "The Virginian," indicate that these two pictures are crashing records all over the country. Audience re-actions to both these pictures have been phenomenal, thus bearing out the predictions made in the wire sent out by Mr. Katz. The enthusiasm of many managers and district managers is running rampant as they find cherished and, apparently, unbeatable house records smashed to smithereens by these two terrific box-office wallopers.

## BAD WEATHER HINTS TO AID XMAS DRIVE

For effective ammunition that can easily be tied up with both the December Profit-Drive and the Monday Slump, Vice President Sam Dembow, Jr., suggests the BAD WEATHER EXPLOITATION campaign devised by Division Manager M. M. Rubens of the Publix-Great States Circuit. This campaign was planned to combat a possible set-back to business from inclement weather during the coming fall and wintry months.

Mr. Rubens outlines the following exploitation stunts:

### 1. Street Car Tie-ups

a. Most desirable of all tie-ups is getting reduced transportation for theatre patrons on street cars. Be sure to have your plan well formulated before you approach a street-car company official so as to present it effectively. Get your sign artist to paint a little sketch showing an automobile stuck in a blizzard with copy along the following lines:

"A new show at the..... Theatre today. Try going the STREET CAR way. No Parking Problem."

(Continued on Page 2)

## ARE YOU ALL SET FOR 31

Continuous Profit Days. IN DECEMBER?

## 20,000 PUBLIX SHOWMEN ARE NOVEMBERIZED

for THE GREATEST MONTH in our GREATEST YEAR!!

If anything is holding you up NOW on your December Drive preparations, WIRE for help and get it by RETURN WIRE!

**FOR 31 DECEMBER PROFIT DAYS!**

**WHAT YOU DO FROM NOW UNTIL DEC. 1 WILL TELL THE STORY OF YOUR DEC. 1-31 RESULTS.**

## Bad Weather Hints Help Xmas Drive

(Continued from Page 1)

or  
"You only pay for the trip one way!"

Attend the.....Theatre's new show today and receive a free trip home."

or  
"A round trip ticket for a one way fare—

Let the STREET CAR take you there.

The round trip feature can be handled by an ordinary transfer, the cashier putting on a stamp when theatre ticket is purchased, acceptable to the car company for the return trip. **NO FREE ADMISSIONS OR REDUCTIONS TO BE CONSIDERED!** The company is amply repaid by the advertising the large circulation and attractions of your theatre affords by screen trailer, sign-cards, etc.

### 2. Taxi-cab Tie-up.

The same angle can be used with your local Yellow Cab or other taxi company, using the slogan: "In bad weather, leave the family car at home and call a Yellow. Special Theatre trip rate."

### 3. Garage Tie-ups.

Reduced rates for theatre patrons, uniformed garage attendants to deliver cars, special cleaning, greasing and oiling rates while car owner is attending theatre etc. Particularly a good gag when there are any new garages or parking places in town that would welcome the excellent advertising offered by this tie-up.

### 4. Renting Umbrellas.

Inasmuch as many people, who go to a theatre for the express purpose of showing off their clothes, would be inclined to stay away during bad weather, how about getting a supply of inexpensive though serviceable umbrellas with the Publix emblem on the handle and on the umbrella itself? These could be loaned to patrons upon payment of a small deposit to reimburse the theatre in case it were not returned. This would not only be a business-builder in bad weather, but it would also be a good will and service proposition as well. In connection with service, remember that, in a heavy snow storm, patrons always appreciate an employee brushing off their clothes with a whisk-broom. The same applies to umbrella protection when arriving or departing from the theatre by automobile

Dear Friend

I have your letter and enclosures, all of which I threw in the waste basket. Try again. Your radio show exploitation was lousy, as the weekly box office statement proves. The fact that the copy was studded with "Paramount Theatre" and the playdate, means nothing. The radio merchants were compelled to do that for their own benefit. They couldn't say the Radio Show was in the Coliseum or the Armory, could they? All you did was to give them, rent-free, a \$3,000,000 hall which they should have paid at least \$3,000 for. Also, you gave them a ready-made audience to look at their radio sets. Left to their own devices, had they staged a radio show in the Auditorium, they wouldn't have attracted 5,000 people in a whole week whether they charged admission or gave away free tickets. You gave them a hand-made audience of 175,000 people. To get the attention of that many people, it would have cost them \$25,000 in bill-posting, newspaper ads, etc., which with the "rent" would have totalled \$28,000.

Now what did you get out of it for your theatre? Nothing! Everybody thought the BIG thing was a radio show, and those who already own radio sets were not interested, since few people can afford two sets. So they stayed at home that week. They'd have come if YOUR program had been sold in that tie-up. "Giving away" a few cheap radio sets was great advertising for the set manufacturer, but please note that your business was terrible, with a picture that has been breaking records.

The radio dealers saved \$28,000. The newspaper got 16 pages of excess advertising, worth probably \$15,000 extra profit. Out of that \$43,000 profit, certainly your theatre was entitled to one-third break. Perhaps not in money, but at least in direct advertising of *your* attraction. You didn't get it. Doubtless because you didn't sell it properly in advance. As a result, you got cheated. Let this be a lesson to you. If I were your boss, I'd fire you for being so dumb. Since I'm not, and am your friend, I'm giving you the lowdown truth. The least the newspaper could have done for you was to give you  $\frac{1}{3}$  representation on the front page, to sell *your* attraction. Plus this, they should have given you a full page free ad the day previous that sold your whole show. Plus this, every radio dealer should have given you his windows, mailing lists, and half of his newspaper ads.

Remember the story about the little girl who gave away a bucket full of blueberries before she learned that she could sell blueberries? That's a true story. You gave away the blueberries that belong to the stockholders of Paramount-Publix, and you're a sap, to say the least. Mr. Katz and Mr. Zukor would call it criminal carelessness if they heard of it. Remember, the first thing a good salesman does is to assure himself that he's getting HIS. You're supposed to be a CATCHER—not a PITCHER.

....."SERK".

in a heavy rain.

### 5. College and School Tie-up.

Most college and high school students wear slickers fantastically decorated with "wise-cracks," cartoons, etc. When playing "Sophomore," "Salute" or any other college picture, adopt a slogan something like: "Wear your slicker to see the big football game in 'The Sophomore'."

Promote contests for the funniest lettered slicker. Newspapers generally go for angle of this kind, publishing photos of the prize winners, etc.

### A. J. Koerpel Assigned as District Manager

A. J. Koerpel has been assigned as District Manager of the following towns in Arthur Mayer's division, Youngstown, Canton, and Marion, Ohio; Lexington, Ky. Temporary headquarters will be at 162 N. State Street, Chicago.

## FIGHTING FOR SEATS!

This photograph, taken in front of the Rivoli Theatre, New York, at night, shows how the crowds stormed the box office to see Harold Lloyd in "Welcome Danger." It is the comedian's first talking picture and the cash customers are going for it in a big way.



## INTER-OFFICE MEMO

(Mythical)

Wherein a manager with imagination can get an idea from an imaginary occurrence.

## RIALTO BREAKS RECORD; STAFF COMMENDED

Despite the fact that "The Trespasser" broke the Rialto's Record for the first week by over \$10,000 and enjoyed an opening night that required emergency police to keep the crowds moving, the efficient organization and careful attention to detail of Manager S. L. Barutio's theatre staff brought the greatest acclaim from all who attended, including individual comment from some of the dignitaries present.

Among the many appreciations received was a letter from Joseph P. Kennedy, organizer of R-K-O and motion picture financier, which is as follows:

My dear Mr. Barutio:

May I extend to you and your organization my deep appreciation of your efforts in connection with the opening of Miss Swanson's picture, "The Trespasser," on Friday night?

Everything was handled beautifully and the courtesy and co-operation of your entire staff is to be highly commended.

I have dropped in several times since then and find the speed, efficiency and courtesy to be truly remarkable, and in these days when it seems very difficult to please people, I want to add my voice as one of commendation.

Thanking you and your entire organization, believe me,

Sincerely yours,  
Joseph P. Kennedy."

Miss Gloria Swanson was also highly pleased by the manner in which the opening was handled and wired Manager Barutio as follows:

"Thank you very much for the way you and your staff handled my picture, particularly the sound, and for the many kindnesses extended to me.

Gloria Swanson."

## 'LOVE PARADE' MIDNIGHT SHOW OPENING ON THANKSGIVING WILL HELP NOV. 19!

Maurice Chevalier, star of "The Love Parade," and Jeanette MacDonald, who plays the leading feminine role in this super-production, will occupy boxes at the Criterion Theatre for the gala premiere on Tuesday night, Nov. 19.

Miss MacDonald is in New York now and Chevalier will arrive from the Pacific coast at 5 p.m. on that day. The two players will be driven to the theatre from their hotels in automobiles with motorcycle police escorts.

American and French flags will be used in the decoration scheme at the theatre. Seats will be scaled from a top of \$10 and the customary press pass list has been trimmed to 11 pairs of tickets, which will be distributed to the reviewers from the various newspapers.

Advance reservations indicate that every seat in the house will be filled, and there will be the usual crowds in front of the theatre to witness the arrival of the dozens of celebrities from the theatrical and society worlds.

## Details Sent on Pre-view Prints

Complete details as to the handling of the twelve Paramount pre-view prints, the routing of which was given in a former issue of PUBLIX OPINION, have been sent out by David J. Chatkin, General Director of Theatre Management. Managers have been ordered to adhere closely to these instructions.

In the next issue, PUBLIX OPINION will reprint the instructions in detail.

## ANNIVERSARY SHOW DRAWS

The Paramount in New York celebrated its anniversary this week. This crowd in front of the theatre is inspecting the sound entertainment special, which aided in the bally-hoo.



# SHOWMEN MEET MONDAY SLUMP CHALLENGE

The measures adopted by managers of various theatres throughout the circuit on the Monday Slump situation proves that they are meeting the challenge to their resourcefulness contained in the recent call for action issued by President Sam Katz, according to Vivian Moses, in charge of the drive for Better Monday Business.

"Some of these are familiar stunts which have already been employed in the past but which now have been given an ingenious twist or adaptation to a new need," declared Mr. Moses. "Some of the plans are new to the managers using them, but may be familiar to others; some perhaps are new to all. The important matter is that in a good number of spots plans which have been put into operation are showing a healthy reaction in increased attendance on Mondays, whether matinees or evening performances, and that the ball is in motion. With the thought that whatever proves successful with one Publix manager is the business for all, we are giving a brief resume of a few typical Monday relief measures now in operation.

#### Institutional Advertising

"In the October 18th issue of PUBLIX OPINION, is shown institutional copy being run in Detroit in a cooperative effort in combination ads. A brilliant campaign is now being conducted in Minneapolis and is appearing in spaces a quarter page in size or larger in the leading papers of that city. These advertisements carry 'A Message to the Housewives of Minneapolis,' telling them to start the week right by gathering up their families and attending the performance at one or another of the Publix Theatres of that city—the theatres being listed at the bottom of the advertisement. These advertising messages are particularly well written, with copy that will prove of use in other localities. Lack of space forbids their reproduction this week but the next issue of PUBLIX OPINION will reproduce one or more of these advertisements.

"While on this subject of institutional advertising I call your attention to the clock ad reproduced in an adjoining column on this page. This is part of a Chicago campaign of institutional messages seeking to effect early attendance on Sundays; but these advertisements and the device of the clock itself can well be adapt-

## NOTICE!

The following pictures are recommended as good family entertainment by the Parent-Teachers Association of America.

When you play these pictures, send a note to the schools calling attention to the fact that the P. T. A. recommends the attraction and, in this way, possibly get a notice of the booking on the school bulletin boards.

**LOVE PARADE**  
**THE KIBITZER**  
**CHASING THROUGH**  
**EUROPE**  
**THE CLIMAX**  
**COLLEGE LOVE**  
**EMBARRASSING**  
**MOMENTS**  
**THE EXALTED FLAPPER**  
**THE HOTENTOT**  
**THE LARIAT KID**  
**SALUTE**  
**STREET GIRL**

## SIDNEY J. DANNENBERG

Sidney J. Dannenber, an accomplished advertising layout man and publicity and exploitation representative, gained valuable showmanship experience from stage contact with various theatres.

He started his theatrical career as usher of the New York Rialto, more than ten years ago. He rapidly advanced through the ranks to assistant manager of that house. Dannenber later was promoted to the Criterion, New York, as manager. He left New York to assume management of the Metropolitan, Boston. From Boston, Dannenber was again transferred, this time to Birmingham, Alabama, where he managed the Strand and Galax theatres. He has also managed the Alabama in Birmingham and the Granada in San Francisco. He is at present assigned to the Toledo Paramount as manager.

## JOSEPH P. CALLAHAN

After serving faithfully and laboriously as manager of the Opera House in Newton, Mass., for more than ten years, Joseph P. Callahan, resigned from his job to obtain a position with Publix, where opportunities afforded him, were numerous and more advantageous.

His first assignment with Publix was at North Cambridge, Mass., where he is still located as manager of the Harvard Theatre. Joseph P. Callahan

ed to Monday attendance—should it not be necessary to use them for early Sunday attendance in accordance with their original purpose.

#### Capitalizing Football

"The Eastern Iowa district is one of the sections which has not been slow in capitalizing the interest in football. A letter from District Manager Nate Frudenfeld, just received, tells of school nights which have been organized and are now in operation in Cedar Rapids, Waterloo, Rock Island, Davenport and other cities of that District. In this form of school night the football squad is the center of the attraction and the football coach or captain of the team of each school whose night is being celebrated is presented with a silver football. Variations of well-known special night arrangements are being followed and splendid tie-ups with the schools have been effected. Naturally these school and college nights are set on Mondays. Any number of such arrangements are being reported from various parts of the country.

#### Manufacturers' Nights

"Out in Marion, Ohio, Manager B. W. Bickert is having success with the special nights he has arranged for the Palace Theatre. There are just two large manufacturing plants in this town and Manager Bickert has sewed up both of them for special attendance in this theatre.

"In the cities and larger towns these manufacturers' nights offer a very wide scope and lend themselves to particularly thorough exploitation. Some of our districts have gone into tie-ups with manu-

# MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

## EDWARD A. BRICKER

Edward A. Bricker, a veteran of the Spanish-American and World Wars, was an independent theatre owner and manager for more than ten years before he entered Publix Finkelstein & Ruben in June, 1928.

Bricker's first assignment with Publix F. & R. is his present manager of the Metropolitan and Lyric theatres in Mitchell, South Dakota.

## WILLIAM F. BROCK

A manager who designs advertising layouts and supervises exploitation for his theatre is William F. Brock, of the Tennessee, Knoxville, Tenn.

In March 1921, Brock began his theatre service as doorman of the Riviera, Knoxville. One year later, he was promoted to the Strand Theatre in the same city, as manager, remaining there for more than four years.

William F. Brock, when he was transferred to Chattanooga, Tenn., as manager of the Rialto. When the State opened in October, 1928, as the first house in the South to be built for a straight sound policy, Brock was given the assignment. From this theatre, he was transferred to his present position.

## POSTER ARTISTS ATTENTION!

PUBLIX OPINION would like to have short, instructive articles from poster artists on their work accompanied by illustrative photos. These articles will be reprinted in this paper for the benefit of other poster artists throughout the circuit. If you have hit upon any particularly effective method of meeting your problems, or have any novel ideas, on art work, cut-outs, shadow boxes, lobby work, color schemes, layouts, etc., write and tell us about them so that the entire circuit may profit thereby. Make your accounts SHORT, CONCISE and MEATY!

factoring plants in a wholesale manner, making moving pictures of their employees, which pictures are run at the theatre on night of attendance; promoting group sales through special plant organizations; tying in with welfare leagues, pep clubs and other employee bodies; and playing up to these organizations in the theatre. Columns could be filled with the various details carrying out these arrangements which doubtless are familiar to most of our managers. The important point is that they are working and are boosting Monday attendance.

## WARREN IRVIN

Shortly after Warren Irvin's graduation from Georgia Tech in Atlanta, he began his theatre work with Southern Enterprises, Inc. Irvin and a dozen other college men were given a six weeks' training in theatre management, starting at the Atlanta Paramount Exchange and then going to the Home Office Warehouse in Atlanta. Later, they were sent out to observe theatre operations in Birmingham, Memphis, Columbia, Augusta, Jacksonville and Macon.

Irvin's first assignment was at the Vaudette Theatre, Atlanta, as manager. His following assignments were at the Forsyth, Atlanta; the Strand, Salisbury, N.C., and the Imperial in Charlotte, N.C. When the Carolina opened in Charlotte, Irvin was appointed manager. He is still managing the Carolina, besides acting as city manager of Charlotte.

## P. D. GRIFFITH

The manager of the Criterion, Macon, Georgia, P. D. Griffith, was engaged in business enterprises, as owner and salesmen, before he entered the theatre industry. His first Publix management was at the Princess, Macon, Ga. Griffith's following assignments, with the exception of one, were all as manager of theatres in Macon. The theatres in Macon were the Capitol and Rialto. The exception was the York Theatre in Chattanooga, Tenn.

## OHMIGOSH!!

Your Editor asked Harry Watts, Managing Director of the Publix Minnesota Theatre, to pop some repeatable ideas to this mental mill. He responded with an announcement of his impending marriage.

## THIS BROUGHT MATINEE INCREASES

John Balaban forwards to PUBLIX OPINION a newspaper ad which instantly boosted Sunday matinee business and at the same time made seats available for the usual thousands who are turned away on Sunday night. Study this ad, and adapt it to fit your needs.

**Adjust Your Theater-Going Hour**  
To See These BALABAN & KATZ Programs

Daylight-saving time is ended. This has brought about a readjustment of the hours at which the crowds are largest in Balaban & Katz Theaters. You now have the opportunity of securing—

**MAIN FLOOR OR BALCONY SEATS**  
WITHOUT WAITING BETWEEN  
11 A. M. AND 4 P. M. TODAY!

**Publix-Balaban & Katz** WONDER THEATERS  
**CHICAGO** RANDOLPH STATE LAKE  
Hear His Thrilling Voice in His Best Love-Making Role

**ORIENTAL** RANDOLPH STATE LAKE  
Doris Opera 11 A. M. WE'RE HOLDING HIM ANOTHER WEEK SO THAT ALL CHICAGO MAY HEAR HIM

# ASH WILL MAKE M-C DEBUT ON RADIO HOUR

Bringing with him all the talent and versatility that has made him one of the outstanding musical masters of ceremonies in the country, Paul Ash and his Paramount Radio Orchestra will be the outstanding feature of the Paramount-Publix hour which goes on the air Saturday night, Nov. 16, at 10 o'clock (Eastern Standard Time) over the national network of the Columbia Broadcasting System.

With a diversified program consisting of music of popular American composers and supported by such vocal talent as Paul Small, Boyce Coombes, Erminie Calloway, Fred Vette and the Paramount Four, Ash will make his debut as master of ceremonies of the Paramount-Publix hour, a feature which is to be continued in the future.

The program will open with a novelty introduction of Ash and his band. Paul Small will sing one vocal chorus from a special arrangement of the introductory number, "Here We Are."

This will be followed by the Paramount Four, who will feature a series of melodies which are the work of such outstanding American composers as George Gershwin, Jerome Kern, Bud De Sylva and others.

A new number, written by Paul Ash and Frank Ventre, "If I Should Lose You," will be presented followed by a dance arrangement of "Prep Step" from the Paramount production "Sweetie."

Announcer Louis Witten then will introduce Boyce Coombes in a comedy monologue and song, Erminie Calloway who will sing "He's So Unusual" from "Sweetie" and "To Be With You," in a duet with Paul Small, and Fred Vette, singing "At The End of the Road."

Other musical hits to be featured by Ash and orchestra will be "I'm Only Making Believe," and "Ain't Misbehaving."

## ZERO HOUR FOR PRE-XMAS FIGHT

(Continued from Page 1)  
ganizational-helps, as well as frequent direct contacts with home office department heads, division and district managers, afford every chance for successful taking of 31 days of profit in December. Individual mental or physical laziness is the only obstacle that can defeat the drive of any theatre."

# STUDENTS SPEND WEEK ON SUBJECT OF SOUND

## FUTURE MANAGERS LEARN ABOUT EQUIPMENT PROBLEMS

Sound, the most important element in motion picture projection today, taxed the mental and physical stamina of the student managers in the fourth week of their course at the Manager's Training School in New York.

As guests of the Electrical Research Products, Inc., a subsidiary of Western Electric, the class, augmented by twelve student-managers operating in local theatres, spent a strenuous week that included listening to a series of comprehensive lectures, handling equipment, and nocturnal after-theatre session at the Rivoli Theatre on Broadway. From a general historical resumé of the entire subject, the men passed into the physics of sound, methods of recording sound, the mechanics of sound reproduction and the equipment used, and the problems of installation and servicing.

Monday morning was devoted to tracing the development of sound pictures, and to a consideration of the parts played by various departments of Western Electric today in dealing with the matter commercially. This was followed by a talk on disc and film recording by Mr. George Dobson of the engineering department. Included in his discussion was the matter of the human range of audibility and the ability of the mechanism to reproduce it.

### Levine Lectures

Tuesday, Election Day, was a holiday at the Electrical Research headquarters, but the student-managers spent it in class listening to a lecture on the relationship between managers and labor, given by Mr. Elmer Levine, director of the school, and going through a review of the material that the men seemed weak on. The review was based on the short-comings discovered after last week's examination.

Back at the Western Electric on Wednesday and Thursday, the group under the tutelage of A. R. Nahrgang took up in detail various parts of the sound equipment in use in Publix Theatres. By means of diagrams the system was first considered as a unit. Then the various parts; projector, amplifiers, equalizers, switches, the fader, reproducing units, horns, battery boxes and batteries, and panels were elaborated upon so that all understood not only the function of each part of the equipment but the construction as well. This was done for disc, film, and non-synchronous equipment.

Sound screens and the placing of horns to give the best results, was the subject covered by H. O. Wright on Friday morning. The afternoon was spent studying, and operating the equipment in the studio. All men were given an opportunity to speak over the manager's announcing equipment and their voices and delivery were criticized.

### Visit the Rivoli

At 1:45 A. M. on Saturday morning, the men took possession

### HELPFUL HINTS

You can tell whether photo-electric cell is functioning properly or not by listening to it. There is no other test.

Examine exciting lamps once a day. If any lamp gets black, discard it. Be sure that the filament in each lamp is horizontal. If a sag is noticed, replace lamp.

Change-over from one reproducer to another on the fader should be made through the use of the dial and not through use of the emergency key. Using the key will result in a click.

Keep contact point on the fader clean. Use Carbona.

### CARE OF BATTERIES

Can you say "YES" to the following questions?

Do you recharge your batteries when the hydrometer reading is between 1200 and 1225?

Are the pilot cells of your batteries examined every week for the level of the acid?

Are your other cells examined at least every two weeks?

Are the outside of your batteries kept clean and dry, not only for the sake of appearances, but in order to give the best service?

Are your terminals and connecting bars coated with non-oxide grease?

Are your filling caps screwed on tight to prevent even minute particles of dirt from getting into the cells?

Is your battery room ventilated at all times?

Is your battery log sheet neat, thorough and up to date?

The quality and life of batteries depend on the treatment given them. Are yours O. K.?

Is the concrete floor of your battery room painted with black asphaltum? Are there rubber mats in all area-ways?

of the Rivoli Theatre and went through the process of testing the auditorium for "dead spot" and "overlapping." It was pointed out that a "dead" spot is not necessarily a spot in which no sound can be heard, but one in which only certain frequencies could be properly distinguished so that not only is volume decreased in those sections of the theatre, but the sound is distorted. It was a ghostly spectacle to see the fifty or so men stalking silently through the theatre lit only by the cleaner's lamps, each man intently listening to the sounds issuing from the exposed horns on the stage.

At 3:30 the men scattered, only to reassemble five hours later the same morning to watch several reels of a picture run first in a defective manner and then run properly. During the first showing, excessive volume was used and it was learned that too much sound caused reverberations and echoes in the auditorium, made speech from the screen unintelligible, caused an unusual amount of surface noises to be heard, and was a mental and physical strain for the audience, which became restless and fidgety. All these defects were remedied during the second showing when the film was run at a normal volume.

**HESTON IN HOME OFFICE**  
A. B. Heston, formerly manager of the Publix Strand Theatre, Tampa, has been assigned to the home office real estate department.

He is succeeded by J. T. Newman, formerly manager of the Franklin, Tampa, who was replaced by Lee Newsome.

### THEATRE HOLDS BIRTHDAY PARTY

To celebrate the fifteenth anniversary of the Publix Marion Theatre, Marion, Ohio, R. W. Waterson, manager, put over a very effective advertising campaign. With the aid of the Marion Star, (local paper) Waterson sold a double spread page of co-operative advertising, in which the merchants expressed their good wishes and congratulations upon the theatre's birthday.

Two huge cakes were baked by the Marion Bakery Co., one to be placed in the theatre lobby and the other in the bakery's window. The cakes were given to the two persons guessing the nearest or correct weight. The bakery also prepared special Marion Anniversary cakes. In every fifteenth package, a pass to the theatre was enclosed. The local confectioner prepared special boxes of chocolates. A \$10.00 savings account was started for the first child born on that date.

### Don't Wait!

Have you learned the operating instructions for your sound equipment as given in the Western Electric handbook on sound projector systems?

Everything that a manager should know about his equipment, starting and testing, setting up, running the show, rehearsing, troubles and replacements is found in that handbook a copy of which should be in your projection booth.

Don't wait until trouble hits you before going through that handbook. Knowing what defects you may have, and where to find advice about correcting them will be so much saved when anything goes wrong.

### POSTERS THAT SELL!

This is the kind of art, posters and displays that are getting results at the Publix Alabama Theatre in Birmingham. A good window tie-up, an attractive theatre front and specimens of splendid lobby displays are shown.



### WHEN VOLUME FAILS — — OR FALLS OFF

1. If system has emergency equipment, use until service engineer can be reached, unless trouble can be cleared up in on of following ways.

2. Amplifier tube may be burned out. Replace.

3. One horn may have short in line through which current passes, causing all horns to cease functioning. Test one horn at a time. If you can locate defective receiver in this manner, replace with a spare.

4. Fuses in horn supply circuit on battery panel have blown. Replace.

5. Check reproducers, using switch on fader to try one, then the other. Replace defective one. If neither gives any sound, check fader and circuit by means of headset, or as follows:

In systems using amplifiers of types 41, 42, or 43, change-overs can be made by using the cut out key in the upper left hand corner of the fader. To detect whether trouble lies in fader, use this method of change-over and see if it works. If this eliminates the trouble, use the key until service man repairs fader. The gain control on the 41A amplifier will help regulate volume.

6. With film projection, exciting lamp may be out of focus or burned out. The opening in the photoelectric cell may be out of line with opening leading to film compartment. Correct position of cell.

7. If all fuses are in good condition and current and voltage readings normal, test for an open circuit or a short circuit with headset.

For a more detailed explanation of volume faults see page 30 of the Western Electric handbook.

### Film Facts

#### DO YOU KNOW THAT

In filming pictures in technicolor, three times as much film is used as in ordinary black and white photography. The same scene is simultaneously recorded on three different frames in the same camera. Each frame is sensitive to another color. The three negative impressions are superimposed on one positive.

A moving camera gives full stereoscopic results. No stereoscopic pictures have yet been made except through the use of trick photography.

Anything occurring twelve times a second to the eye seems continuous. Working with a 25% overload, we have sixteen frames a second as the minimum in motion picture projection. There is no such thing as moving pictures.

Increasing the speed of sound film results in a higher pitch for all sounds.

250 runs to a print is the average life of film.

When synchronization is several frames out it is possible to remedy the situation by increasing or decreasing the size of the loops in the projector.

Prints and replacements are charged for at the rate of two cents a foot for silent film, three cents a foot for sound, with a minimum charge for 100 feet.

# GILBERT FILM CLICKS WHEN SOLD RIGHT

## THIS SOLD 'EM

*Study the frames of this trailer. Its adaptation of a unique sales angle sold John Gilbert's picture, "His Glorious Night" to the Chicago public. The story in an adjoining column gives complete details of the successful sales effort.*



entertainment rather than advertisement.

### Used for Garbo

This idea of making advance trailers personal links of information between stars and patrons has been used in this fashion twice, now, by the Chicago Theatre. The first use of this idea was made in advance of Greta Garbo's 'The Single Standard' some three months ago, when Greta addressed the audience, via a silent trailer which enumerated and pictured the most famous leading men of her past.

One by one some six frames showed Miss Garbo in embraces with John Gilbert, Conrad Nagle, Lars Hansen, etc., each half-tone frame accompanied by Greta's amorous description of how these male stars had thrilled her as her "screen lovers." The series of frames culminated in smash pictures of Greta and Nils Asther with Greta explaining that most captivating and irresistible love, yet made to her in studios, had been made by Asther for her pic-

This trailer produced with fine artistic lettering and shading by the Photoplay Title Co., of Chicago, itself, drew plentiful applause and succeeded in becoming

## Circus Story Is Previewed By Arch Reeve

Charles "Buddy" Rogers, America's boy friend has a new type of story in "Half Way to Heaven." In this story, with a carnival background, Buddy plays an aerial acrobat, the "flyer" in the act. Jean Arthur, the girl, and Paul Lukas, the heavy, also are acrobats in the same act, with Buddy in the end saving himself from death, then winning the girl from Lukas in a fierce fight.

The director of "Half Way to Heaven" is George Abbott, famous New York playwright and stage director who made his talking picture directorial debut with "Why Bring That Up?"

## FOOTBALL SCORE PROVES BIG HELP

Manager Howard of the Publix Lincoln-Dixie Theatre, Chicago Heights, Ill., is getting excellent results working along the lines outlined in PUBLIX OPINION on turning the football craze to the theatre's advantage.

The theatre announces the football scores over the Vitaphone announcement system every Saturday at the beginning of the evening show.

The local newspaper furnishes the scores and the manager, in making the announcement, gives credit to the newspaper for the information. In return, the newspaper runs the story every week on Friday evening, saying that on Saturday night, at the beginning of the first show, the Lincoln-Dixie Theatre will announce all football scores through the courtesy of the Chicago Heights Star.

### School Theatre Nights Aid Student Patronage

A stunt that is drawing the school trade to the Publix Metropolitan, Houston, Tex., is the one devised by Ed Reed, Publicity Director. Each Friday night is designated to a different high school.

Pennants and banners of the schools are displayed in the lobby. Footballs are presented to each captain and at the end of the season, a cup will be awarded to the city champions. Sports editors of the local papers are giving prominent space to this stunt.

ture "The Single Standard."

"The Single Standard" broke the Chicago's house record and the repetition of the idea, plus collateral advertising in the newspapers, has lifted "His Glorious Night" to one of the finest weeks of the year in that same theatre.

### Collateral Ads

This collateral advertising was taken in the form of two ads, 35 lines deep, two columns wide, run above the Publix Balaban & Katz directory group. Each of these special ads drove home the fact that Gilbert had found a sensational love-maker in Katherine Dale Owen, and each ad was in the form of a personal message and was signed by John Gilbert, unifying the trailer and newspaper ad campaign perfectly.

The result of a campaign which merchandised so shrewdly on a slightly different basis, was apparent the opening day when the immense Chicago Theatre filled at 12:15 a.m. Business responded each day with increasing force, having been kept stimulated by newspaper stories and pictures, all of which harped upon Gilbert's enthusiasm for his new leading lady.

Considering the fact that "His Glorious Night" had not been a marked success over the country where it was sold as the star's first talking picture, it seems likely that the Publix Balaban & Katz method has shown the way in selling Gilbert in the future.

## SELLING 'POINTED HEELS'

By Russell Holman,  
Advertising Manager, Paramount Pictures

Remember "The Shopworn Angel?"

If somebody had tipped you off how good it was, you might have done even better than you did with it? Right?

Well, here's a tip-off on another "Shopworn Angel"—"Pointed Heels!" It's the same kind of a surprise package, even more so!

What made "Shopworn Angel" great was the warm realness of the characters and the sympathetic story. "Pointed Heels" has the same thing. Nobody's a villain or an angel—they're REAL. In addition, "Pointed Heels" has:

William Powell—playing one of his very best parts. Fay Wray—ten times as good as she was as the heroine of "Thunderbolt."

Helen Kane—singing two swell new boop-boopa-dooop numbers, "I Have to Have You" and "Ain't You?" Good, whistle-able tunes.

Skeets Gallagher—Jack Oakie's pal in "Close Harmony" and "Fast Company," playing Helen Kane's wise-cracking husband and vaudeville partner in "Pointed Heels."

Phillips Holmes, Eugene Pallette (comedy dick from "Canary" and "Greene Murder Cases") and others—all Grade A.

Fine direction by Eddie Sutherland, who did "Fast Company" and "Dance of Life."

A gorgeous Albertina Rasch ballet interpolation in Technicolor. Story by Charles Brackett, was a serial in College Humor.

Brackett is associate editor of The New Yorker. "Pointed Heels" is the story of a show girl (Wray) married to a highbrow young musician (Holmes). A millionaire theatrical producer (Powell) loves Wray and tries to grab her off. The marriage seems smashed and Powell about to get Wray. Powell sees evidence that Wray really loves Holmes in spite of it all. He brings husband and wife together. Helen Kane and Gallagher (playing the brother of Wray) are a flighty, Broadwayish vaudeville team, married.

The really fine love story, the comedy of Kane and Gallagher, the two good songs, the Technicolor ballet, the excellent performances of the principals—make a far-above-the-average entertainment.

Don't call this another back-stage romance in your advertising; they're sick of them. "Pointed Heels" is no more a backstage story than "Shopworn Angel" was. 95 per cent of the settings are outside of a theatre and the connection of the leading characters with show business is not essential to the picture.

Tie-ups with shoe stores and hosiery stores are obvious. The Pointex stocking people's chief selling point is the pointed heel effect in their hosiery. We are trying to work national tie-ups with I. Miller Shoe Stores and Pointex at the present time. Details later.

Dancing contests in connection with your showing fit the title.

## NOVEL RECORD GAG!

Here's a novel method Detroit uses in merchandising records. The sheet music and record booth at the Paramount theatre are in the foyer of the theatre directly in back of the auditorium. As a result of this, it is impossible to use a regular orthophonic to play records. Manager Asher Shaw secured a counter phonograph with ear phones so that patrons may listen to the records without the sound being heard in the auditorium or foyer.



# DETROIT GETS SOME NOVEL EFFECTS

Brentographs and stereopticons are being utilized to produce animated and color effects in conjunction with the advance film trailers in the Publix Theatres in Detroit.

The combination of trailers and effects are projected on a plain scrim, full stage size.

The Brenkert effect in colors is usually used to provide an atmospheric border, with a blank space regular screen size allowed for the film trailers. In case of a brief, important announcement, however, the Brenkert effect may carry the copy, full scrim size as a lead for the film trailers to follow.

#### Colored Slides

The stereopticon is used to project colored star heads or scenes from the picture from slides made up just as regular organ slides.

The film trailers are made up on plain amber stock, without any background or border. A blue gelatin placed over the lense of the projector, and a light blue flood over the entire scrim will blend the background of the trailers into the background of the entire scrim and eliminate any line between the two. In addition to the locally made trailers, Screen Service or Vitaphone trailers may be used, in which case the effects are used only as a border and are not animated.

The sketches by William Jackson of the Detroit Publix Production Department, shown in the adjoining columns, illustrate the types of Brenkert effects being used in conjunction with advance trailers.

#### Birthday Trailer

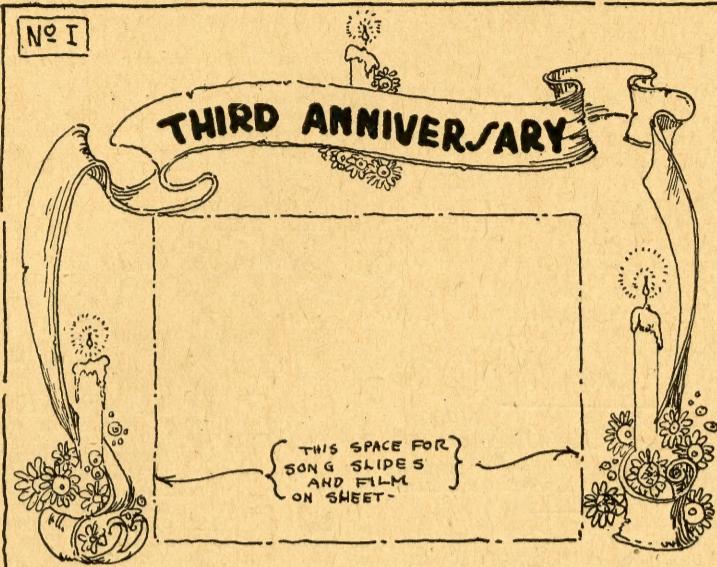
No. 1.—This effect projected on a scrim was used as the border for advance trailers on the Michigan Theatre's Third Anniversary Show. In the center space large announcement copy on organ slides from the stereopticon was faded in and out and followed by film trailer copy.

No. 2.—This sketch shows three Brenkert effects imposed one on top of the other. It was used in the announcement of the change of name of the Capitol Theatre to the Paramount Theatre. The slide "Say Paramount" appeared first on the scrim. Then the Paramount trade mark was imposed on top of it without the stars. Then

# ANIMATED AND COLORED TRAILERS

*These interesting sketches were submitted from Detroit by Art Schmidt to illustrate animated and color effects in trailers which they obtain on a plain scrim, full stage size. Details of how these effects are obtained with Brentographs and stereopticons are set forth in an adjoining column. Read the story and study these sketches. They may prove of value to you.*

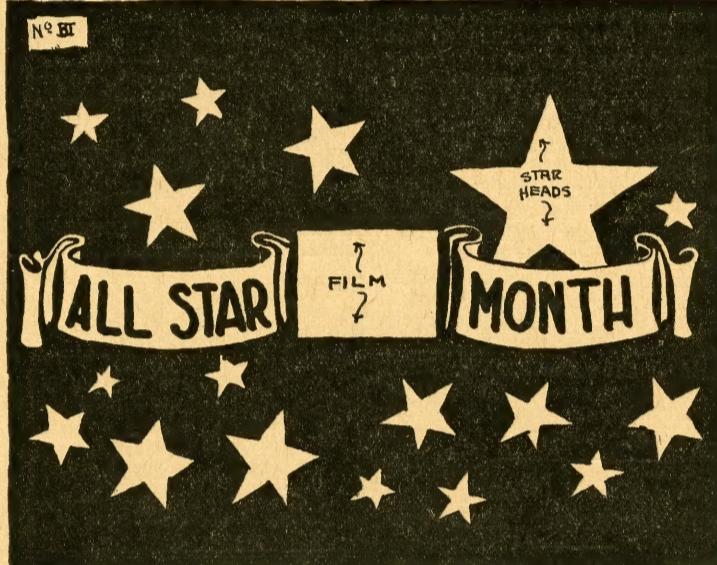
No. I



No. II



No. III



No. IV



the stars appeared in an animated border. All slides excepting the stars were then faded out and regular film trailer copy appeared in the star border.

#### Brenkert Effect

No. 3.—This Brenkert effect, with color filters over it to keep it subdued, was used in the announcement of "All Star Month" at the Michigan Theatre. The an-

nouncement of the coming attraction and a series of coming pictures was made by film trailers in space on scrim. The head, in color, of the star in each picture was faded into the large star alongside the film trailer during the picture announcement. The star heads were projected on organ slides from stereopticon.

No. 4.—This effect is being used as a border on the scrim for the announcement of the new Lloyd talking picture. The heads are faded into the glasses and film trailer copy runs in space below.

## REPEATED STUNT GOT RESULTS

Richard Dorman, manager of the Publix Florida, St. Petersburg, assisted by Publicity Supervisor Wallace Allen, used to good advantage, a stunt noted in a recent issue of PUBLIX OPINION.

A telephone conversation between Anita Page, starring in the Florida's attraction, "Hollywood Revue," and the editor of the local paper, was amplified into the thea-

tre, for the ears of the audience. Naturally, the paper gave considerable space to the stunt, prominently giving the name of the theatre, attraction and playdate.

*Stunts and ideas in PUBLIX OPINION are always repeatable!*

#### McGUIGAN IN DOVER

H. T. McGuigan, formerly manager of the Opera House, Biddeford, Me., took over the management of the Lyric, Dover, N. H. J. P. Rundle is now assigned to manage the Opera House.

## "Stick 'em Up!"

"Hand Over Those Million-dollar IDEAS of yours!"

Help prevent WASTE BRAIN-POWER, by conserving it in its official distribution vehicle!

YOU are one of the editors of "PUBLIX OPINION." It is the company's OFFICIAL VOICE, and also its OFFICIAL IDEA-EXCHANGE.

The most valuable contribution is news of an idea, or plan that HAS PROVEN SUCCESSFUL. If you have some, pass 'em on for the benefit of the 1,200 Publix Theatres and the 50,000 Publix showmen.

*Don't let a good idea die after only one workout! If it works in one theatre, chances are it will work for all 1,200—and that's a lot of credit for you!*

*If you can multiply its value 1,200 times, certainly that's PLENTY reason for you to devote the few minutes it takes to communicate to your company's official liaison service.*

Sincerely,  
BENJ. H. SERKOWICH,  
Editor, "Publix Opinion."

## COSTUME PARTY GETS RESPONSE

Peoria had innumerable gorgeous displays on lobbies, canopies and on buildings adjacent to the theatres to advertise Publix Great States Consolidation Month.

During the Celebration a tie-up was made with the newspapers for a special Sunday theatrical page, and this has worked out so successfully that the paper has agreed to continue with this co-operation.

A children's party was given in connection with the FOUR CO-COANUTS with the newspaper offering prizes for the children in the most comic attire. The result of this was tremendous response on the part of the youngsters. A great street parade of children in fancy dress was held which received front page newspaper publicity. In addition, the local newspaper devoted an entire page in the Sunday Rotogravure section to photographs of the children.

#### AGNEW FOR COONS

Charlie Agnew, has opened at the Publix Paramount Theatre, Des Moines, Ia., replacing Lindy Coons, former band leader there.

## CLARA TAKES A BATH

The Michigan Theatre in Detroit put Clara Bow in a bath tub at the head of the stairway in the main lobby as an announcement for "Saturday Night Kid." Balloons animated by an electric fan gave an almost solid background of bubbles. Because of the laugh it got the display attracted more than ordinary attention.



# HOW TO SCORE PARAMOUNT NEWSREEL

Boris Morros, general music director, has issued the following letter to musical directors of all orchestra theatres, relative to the scoring of the Paramount sound news reel.

"The Paramount Sound News as it is being played in the New York and Brooklyn Paramount Theatres is scored in the same manner as the silent news, bearing in mind, however, the following points:—

"1. After an 8 bar prelude (of a fanfare type) at the opening of the Paramount Sound News and on screening of the first subject, the **TITLES** and all **SUB-TITLES** are played by the orchestra without sound (fader off).

"2. The sound is put on as soon as picture is projected. Orchestra plays throughout subject, with this exception:

a. Whenever a news shot has any band playing, singing or any audible musical sounds which are impossible to accompany, the orchestra is tacet but does play **TITLES** and **SUB-TITLES**.

"3.—On all subjects introducing public speeches, the orchestra plays a subdued accompaniment, with the exception of **TITLES AND SUB-TITLES**, when the orchestra plays forte.

"4.—On all exterior shots of crowds, races, games, etc. with crowds shouting, orchestra plays forte, being careful not to cover the sound.

"5.—Orchestra finishes news reel with the fader off.

"This procedure has proven extraordinarily successful in the two Paramounds and I will appreciate it if you will tie in with your manager to whom a copy of this letter is being sent, and try it in your theatre, giving me a full report on the reception accorded it!"

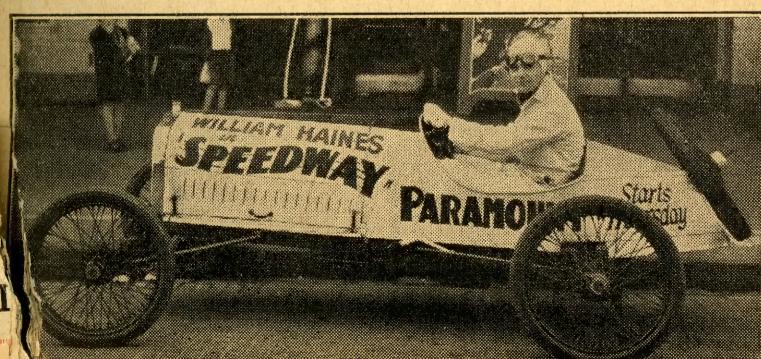
## LOBBY, BANNER BOOST PICTURE

In advertising "Salute," a football picture, at the Publix Montgomery, Spartanburg, S. C. E. E. Whitaker, manager, designed a miniature gridiron (4' by 10') in the lobby of the theatre. Football players, in the form of dolls, were in playing formation, and copy concerning the picture and playdate, was placed in back of the goal posts.

At the local high school game, the students formed a snake dance in the shape of the title, "Salute." Uniformed ushers carried a banner announcing the picture, etc., around the field during the halves.

## AN EFFECTIVE BALLYHOO

The fact that the driver of the car was a "double" for William Haines in appearance and features, made this bally-hoo for "Speedway" doubly effective in Omaha, during the showing of the film at the Publix Paramount Theatre there.



## FREE INSTITUTIONAL ADS FOR YOU!

Your biggest want-ad newspaper will eagerly repeat this in your town if you work it. Credit the idea and copy and promotion to Oscar Doob, of Publix-Kunsky Theatres in Detroit.

## A New Job for the Free Press-- filling the matinee seats at the new Paramount

**I**T IS the morning newspaper—the Detroit Free Press that is depended upon to fill the matinee seats of the Kunsky-Publix theatres in Detroit. And there are close to 20,000 of those seats—20,000 persons who are to be sold on the idea of going to those theatres from 11 A. M. to 5 P. M. every day. And the great majority of them are women and girls.

**B**EHIND this little story there's a big advertising thought. Seats in theatres must be filled, or the theatre rapidly becomes some other kind of business. The Kunsky theatres know that the morning newspaper reaches their prospective matinee customers before the downtown trek begins—and the urge and the enthusiasm to seek entertainment is fresh in the minds of these Free Press readers when matinee time, which is shopping time, comes round.

**W**HEN the newly named Paramount Theatre (formerly the Capitol) opens its doors at 11 A. M. today, the matinee crowds will be mostly Free Press readers—women who have read only a few hours before this morning's Paramount announcement. These patrons will spend two hours in the theatre—before or after those two hours they'll spend the time in shopping. It should be remembered that after all retail merchandising is in the main, matinee business, for the great bulk of the day's buying is done between 11 A. M. and 4:30 P. M. In Detroit the Free Press directs the shopping urge, for morning ads are the real "programs" for afternoon shopping tours. The entire moving picture business is built on the continuous performance idea, and the matinee is the big idea in that policy. Only the morning newspaper can make those matinees successful, just as it can make any sound, consistent merchandising program successful, not only by virtue of the factor of timeliness, but through its every other home coverage of the Detroit market.

## The Detroit Free Press

### Handcuffed Men Help To Exploit Picture

Two men, handcuffed, one dressed as a police officer and the other dressed as a respectable criminal

worked an effective ballyhoo for "The Argyle Case" playing at the Publix State Theatre, Minneapolis, Minn., managed by G. E. Greene.

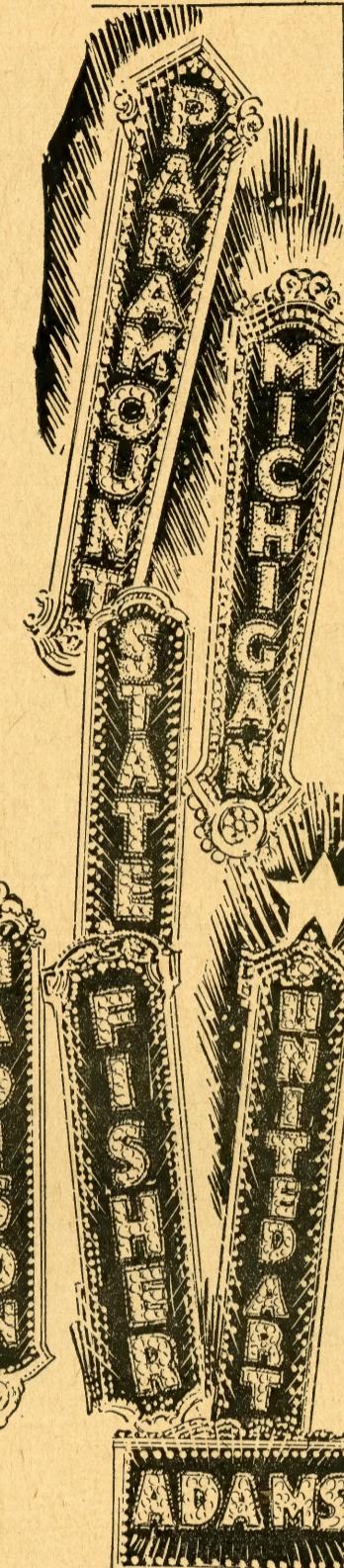
The criminal carried a sign on his back reading, "I am a suspect in THE ARGYLE CASE now showing at the State Theatre."

### Unusual Display Good For Newspaper Note

A novel stunt that got a write-up in the local paper, was conceived by Robert D. Sparks, manager of the Publix Temple, Texas.

A coop with a live chicken was placed on a counter, near the theatre lobby, copy reading "The Early Bird—At the Arcadia, Sunday," was prominently displayed. Other articles mentioned in Moran & Mack's usual chatter, were also put on view. Records, playing the song hits of the picture, continually entertained the onlookers.

Stop the waste of repeatable ideas by sending them today to Publix Opinion!



## DISCOUNT CARDS PROVE VALUE IN TIE-UP

One of the most effective stunts in the Publix Great States Consolidation Month campaign was the tie-up with the stores whereby discounts were offered on merchandise to all persons who had Celebration certificates. These certificates were distributed to the theatres. People came from miles around just to get the certificates. In fact, it created greater enthusiasm than any other merchant-theatre tie-up on the circuit.

The certificates distributed at the theatre contained the names of the merchants offering discounts on purchases during the month of September. These merchants carried window cards and displays to advertise the tie-up with Publix celebration. The only cost to the theatre was the certificates which were \$1.00 per thousand.

In a number of towns, pages and double pages of advertising carrying the Publix and Great States insignia, and advertisement for the local theatres were run by the co-operating merchants. These pages were put over by Manager I. Wienshienk of La Salle and Spring Valley — Manager Clyde Winans and R. W. Lawler and associates at Peoria — Manager Paul Witte at Decatur—and Manager Guy Martin at Bloomington.

In Peoria, Decatur and Rockford there were special jubilee sales conducted, with the theatres having a booth in the stores where a young lady in fancy costume greeted patrons and presented some with passes to the theatre.

In Peoria a very elaborate booth was constructed in a store where a sale was conducted and the young woman in charge greeted practically everyone who came into the store, giving them the goodwill handshake of the campaign and distributed a few passes here and there during certain hours of the day.

### THIRD FREE PAGE

A co-operative page ad was obtained by Paul H. Shay, manager of the Publix Colonial, Haverhill, Mass., in publicizing "Gold Diggers of Broadway." This makes the third co-operative Sunday page procured by Shay, "Noah's Ark" and "Our Modern Maidens" being involved in the previous tie-ups.

Make sure that your staff reads ALL of Publix Opinion every week.

### DOUBLING IN ART

C. A. Luke, assistant manager of the Publix Bijou and Ritz Theatres at Brunswick, Ga., in addition to his regular duties, creates all of the posters for lobby displays. Below is a specimen of his art work.



# NO PRE-VIEWS FOR CRITICS, SAYS LLOYD

Inadvisability of pre-views for critics instead of compelling them to judge the picture at a regular performance was stressed by Harold Lloyd, star of "Welcome Danger," who recently dropped in for a chat with PUBLIX OPINION.

"Mob psychology, as exemplified by a theatre audience," declared Mr. Lloyd, "is a definite and tangible factor which plays an important role in the reaction of every individual to the performance. Experienced playwrights, scenarists, actors, and directors recognize this and count on it in making their play or picture. If the picture is shown without an audience, or only to a handful of critical specialists, then, because of the absence of this important factor, a certain part of the picture which went into its production is lost in its presentation. It would be like showing the picture with half the scenes indiscriminately cut."

"This is particularly true of a comedy. Everyone is familiar with the contagious effect of laughter. Now a funny gag is planned definitely to produce laughter. Consequently, it stands to reason that the gag would be much funnier in a crowded theatre, where it would benefit from the contagious wave of laughs, whoops, shrieks and cackles of a delighted audience than in a bare, empty projection room dotted with a few cynical newspaper men and showmen."

"Experienced theatre men will tell you that it is practically impossible to accurately judge a picture in a projection room. Often, pictures which appear moderately amusing in a projection room turn out to be howling successes when shown in a crowded theatre. I have had the same experience with our last picture "Welcome Danger." Certain scenes which merely drew amused smiles in the projection room nearly sent the audience into hysterics when shown at the New York Rivoli Theatre."

"For this reason, I believe it is decidedly unfair, both to the reviewer, the theatre and the producer to have the local critic, who represents the first unbiased contact between the picture and its future audiences, to judge the picture under the unfavorable circumstances offered by the ordinary pre-view."

## BUGLERS' BLASTS ATTRACT CROWDS

Two large twenty-four sheet illuminated boards, on top of a building in the busiest corner of Minneapolis, were obtained for one week, by G. E. Greene, manager of the Publix Century there, through the courtesy of the General Outdoor Advertising Co., to exploit "The Cockeyed World."

In order to make the display more effective, Greene obtained the services of six R.O.T.C. buglers, who, placed at various posts around the billboards and the marquee of the theatre, sounded different Army calls to one another, at short intervals. The stunt proved so effective that requests from the Police Department were received, asking the theatre to inform them how long the stunt would continue, so that additional traffic officers could be provided to patrol the congested streets, surrounding the board. A stunt on similar lines, was also effected in Chicago, by Wm. K. Hollander and William Pine.

In order to compete with the Saturday night professional football games, Publix Balaban & Katz theatres in Chicago, are programming extra midnight performances.

# BOSTON MET'S ANNIVERSARY SOUVENIR

*In celebrating the fourth anniversary of the Boston Metropolitan Theatre, a special souvenir edition of the "Metropolitan Theatrical News," weekly theatre paper, was issued. The special edition carried in addition to the program, numerous institutional stories and pictures about the theatre, coming attractions and ads, most of them tied-in with stars of coming pictures.*

## Publix' New England Executives Greet Metropolitan Theatre Patrons

**EXCELLENCE IN ENTERTAINMENT AND PUBLIC-SPRITED SERVICE IS THE KEYNOTE OF METROPOLITAN!**

**Loyal Patronage and Confidence of New England Public Has Made This Great Institution One of the World's Finest!**

**E**NTERING its fifth successful year of catering to the discriminating theatre-goers of America's cultural center, the Metropolitan, one of the great international chain of de luxe Public Theatres, renews its pledge to the Boston and New England public a perfect continuity of that supreme and varied entertainment which has been its happy privilege to present to the people.

The "Met," with its elaborate plans seasoned by a broad and generous experience, brings every assurance of even greater entertainment than ever...the concentrated genius, creative talent, harmonious co-operation and treasure of two of the world's foremost motion picture and theatrical organizations—Paramount and Publix—will be brought to bear in the consummation of all that is progressively fine in the theatre.

Your loyal patronage and confidence has made possible the unprecedented success and enviable position which the Metropolitan enjoys in the world of the theatre.

Within the last forty-eight months, nearly fourteen million people have witnessed the world's best photoplays...have thrilled to great orchestral symphonies and a host of stage shows...in foremost art...bringing to you romance, adventure, mystery, love and worth, thus serving one of humanity's greatest needs...healthful relaxation and wholesome diversion!

Each and every one of the Metropolitan Theatre attachés exemplifies public-spirited service. The luxurious interior, the refined atmosphere, the courteous attention, the excellent screen, stage and musical entertainment, all combine to make a visit to "The Showplace of New England" a happy, cherished experience!

HYMAN FINE Musical Supervisor

EDWARD A. ZORN Manager of Boston Theatres

LAWRENCE I. BEARD Managing Director

J. J. FITZGIBBONS Director of Theatres in New England and New York

C. William Sullivan, flute and piccolo; Frank J. Kilday, saxophone and clarinet; Austin Gorrie, c. euphonium and clari-

net; Joseph T. Hodges, trumpet; Fredrick Mabs, violin; Silas Barnes, violin; Carl W. Ahern, violin; Emil J. Lew, violin; Carl Miller, bass; Joseph Ferruccio, banjo, violin and guitar

Albert D. Quinn, trumpet; Clifford Natale, trumpet; Felix A. Calio, drums; Arthur J. Martel, organ; Charles A. Brigham, organ.

Kenneth L. Vassili, trumpet; Samuel Hieber, drums; Arthur J. Martel, organ; Charles A. Brigham, organ.

ARTHUR GEISLER Musical Director



EDWARD A. ZORN  
Manager of Boston Theatres



J. J. FITZGIBBONS  
Director of Theatres in New England and New York



HYMAN FINE  
Musical Supervisor



LAWRENCE I. BEARD  
Managing Director



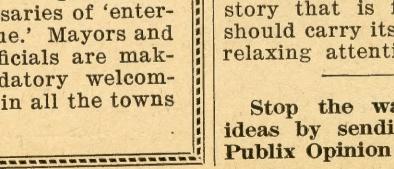
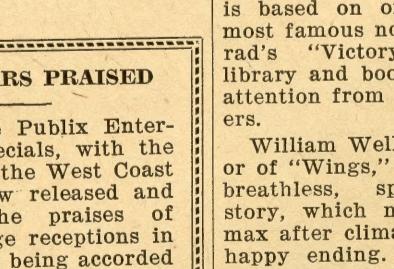
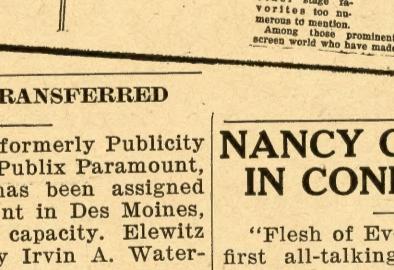
VERNON "BUD" GRAY  
Advertising and Publicity



JOHN L. MCCURDY  
New England Division Manager



METROPOLITAN THEATRE SERVICE STAFF



**PUBLIC EXECUTIVES HAVE ALL BEEN PROMOTED FROM THE RANKS AND HAVE BEEN REWARDED FOR LOYALTY, ABILITY AND EFFORT.**

**The Metropolitan Is the Highest Exemplification of All That Public Theatre Operation Implies Today!**

**O**NE of the principal reasons for the unprecedented policy of "Promotion from within the ranks" is the fact that the Metropolitan has consistently become superior in its field. There is no business more complicated or exacting in its demands upon the individual than that of modern theatre operation. Long hours of hard work, much responsibility and fidelity of concentration make up the essentials of successful theatre men.

The general public knows or sees little of the inner workings, the multifarious details so vital to the proper presentation of entertainment in Public theatres of the de luxe quality.

Consider the growth of the theatrical business throughout the nation, to the position of America's fourth largest industry. This gigantic expansion of physical properties requires trained men; men peculiarly fitted by temperament, education and character. The task is not a simple one, but with the assurance of a future, the limits of which are set by the man himself, Publix has met this serious problem by instituting a policy that inspires confidence, enthusiasm and ambition.

The Metropolitan Theatre has sent forth many of America's outstanding theatre men, trained in Boston and now executives of divisional and district operations embracing over a thousand theatre properties representing many millions of dollars in every section of the United States.

Every member of the New England staff has earned the respect of a position of responsibility and high remuneration through loyalty, ability and long hours of hard, exacting work.

**THE PUBLIX THEATRE**



METROPOLITAN THEATRE IS VITAL FACTOR IN NEW ENGLAND

OCTOBER 31, 1929

5

**METROPOLITAN THEATRE IS VITAL FACTOR IN NEW ENGLAND**

Has Entertained Enough People to Populate Two Cities the Size of New York

Ever since the memorable day in October, 1928, when "The Showplace of All New England" opened its doors to the greatest throng that the theatre scene in New England, there has been a steady increase in the attendance of theatrical attractions cleaned from the box office of the screen, stage and music world.

Its Grand Opening has thrilled and delighted thousands of thousands of music lovers, and in its huge auditorium, but also on the radio.

Among the stage stars presented at the Metropolitan have been such popular personalites as Linda Gray, Mae Murray, Eddie Ward, Fannie Brice, Louis Weber, Paul Whiteman, John Philip Sousa, Fritzi Massary, the Six Brown Brothers, Cantor Rubinstein, Hans Haken, Bernardo De Pace, Ruth Etting, Ben Blue, Borrah May, Minnie Pearl, Pat Rooney & Pandey, Joe Penner, the Eight Victor Artists, George Dewey Washington, Boyd Senter, Billie Wilder, Joe Jackson, Harry Parcay, Jack Osterman, Singer's Midgets, Val & Eddie Moore, Peggy English, Dasha (of adagio fame), Willis Solar, Helen Morgan, and other stars too numerous to mention.

Among those prominent in the screen world who have made personal appearances are Sundeline, Wellington Smith, Dee Buell, Isabel Richardson, Muller, etc.

**THE GORGEOUS METROPOLITAN GRAND LOBBY**

**HIT SONGS PUBLISHED**

The song hits of Maurice Chevalier's latest sensation, "The Love Parade," have been published. The numbers are: "The Love Parade," "Dream Lover," "Let's Be Common," "Nobody Using It Now," and "Paris St. The Same."

**SAVE 'EM!**

Save your old lobby posters of movie stars and remake them for window displays. Harry Watts and Gene Fox of the Publix Minnesota Theatre are doing it with excellent results.

## WRITES LETTERS TO SCHOOL GIRLS

A most effective means of creating good will, and at the same time procuring steady patronage, was employed by Eugene Parrish, manager of the Publix Rex Theatre, Columbia, S. C.

Parrish composed a form letter, that was mailed to the students of three girls' schools in Columbia, at the opening of the school year. The letters welcomed the young ladies to Columbia and advised them that they could see the outstanding pictures of the year, due to the presentation of return engagements. Many more than the actual recipients read the letters or heard about them.

### LEVER GETS NEW TOWNS

Al Lever has been appointed district manager of Enid and Chickasha, Okla.; Ft. Smith, Arkansas and Dension, Texas.

### ELEWITZ TRANSFERRED

Lou Elewitz, formerly Publicity Director of the Publix Paramount, Omaha, Neb., has been assigned to the Paramount in Des Moines, Ia., in the same capacity. Elewitz was replaced by Irvin A. Waterstreet.

### SOUND CARS PRAISED

All of the Publix Entertainment Specials, with the exception of the West Coast cars, are now released and spreading the praises of Publix. Large receptions in all towns are being accorded to these emissaries of 'entertainment value.' Mayors and other city officials are making commendatory welcoming speeches in all the towns visited.

## NANCY CARROLL IN CONRAD TALE

"Flesh of Eve," Nancy Carroll's first all-talking starring picture, is based on one of the world's most famous novels—Joseph Conrad's "Victory." This means library and bookstore tie-ups and attention from his countless readers.

William Wellman, noted director of "Wings," is supervising this breathless, speeding dramatic story, which moves through climax after climax to a logical but happy ending. It is a powerful story that is full of action and should carry its audiences into unrelaxing attention.

Stop the waste of repeatable ideas by sending them today to Publix Opinion!

# PUBLIX - GREAT STATES BUY EXPLOITED!

## STATE - WIDE CONSOLIDATION BALLY HOO!

1. Full page news-paper tie-up with dry-goods store for the Lincoln, Empress and Bijou theatres, Decatur, Ill. 2. Full page of the rotogravure section devoted to children's party at the Madison Theatre, Peoria. 3. A typical "Consolidation Celebration" front at the Majestic Theatre, Kankakee. 4. Part of the voluminous free publicity obtained by the dry-goods store tie-up in Decatur. 5. Even the smallest houses such as the "Castle," in Bloomington carried the "Celebration" slogan. 6. This combination rule and blotter is one of the numerous bits of ballyhoo which flooded Decatur. 7. The "Consolidation" slug, carried in various sizes in all newspaper ads, lobby displays, windows etc. 8. A typical window-tie-up in Bloomingdale. 9. Truck ballyhoo in Waukegan. 10. "Consolidation" tie-up with Peoria Dry Goods store. 11. More free newspaper publicity in Bloomingdale.

## NEWS BREAKS IN MAMMOTH CAMPAIGN

To announce to the world, and Illinois in particular, that Great States Theatres is now owned outright by Publix, the Illinois circuit launched an intensive campaign, conducted throughout September, in every city where there is a Great States theatre.

The campaign was organized at the Chicago headquarters by Jules J. Rubens, operating head of the Illinois chain, M. M. Rubens, director of theatre operations, and Madeline Woods, head of the publicity department.

Every stunt that ever was employed in other circuit campaigns, augmented by a lot of new ideas combined to make the campaign a tremendous success, from the first initial splurge to the grand and glorious finish.

### Clasped Hands

The campaign was called Publix-Great States Consolidation Celebration and the symbol of clasped hands, in a "good will" shake was used. This insignia was plastered on stickers, billboards, theatre fronts and in every available spot. The fact that Publix had taken over Great States was made unmistakable.

Local merchants played an important part in making the campaign a community affair. An announcement of the event was sent to the leading merchants of every town containing a Publix Theatre from the Chicago office. The managers then called on the merchants and the heads of the Chamber of Commerce, selling them on what Publix meant to the merchants from a business view-point and to the community as a whole. The merchants responded without exception and in every town co-operative news-paper ads, window-tie-ups, inserts in merchant mail and numerous other forms of co-operation were obtained.

### Good Will Jubilee

Although many rumors were published in the dailies about Publix buying Great States, the first authentic statement emanated from Great States headquarters in Chicago and was put on the A. P. wire and ran in all newspapers on Aug. 31st. The following day, theatre ads carried the news of the big Good Will Jubilee and the 30 day Consolidation Celebration.

Every stunt known in show business, as well as many other original ones, were employed in broadcasting the good news throughout the entire state until every inhabitant of even the most obscure hamlets was acquainted with it. Bill-boards; tack cards; banners, card-board bumper covers, buttons for children; paper discs to cover tires; stickers, paper napkins for cafes and restaurants; canopy hangers, newspaper slugs in assorted sizes; window cards; newspaper ads, publicity stories and pictures; radio; screen trailers;—these were some of the media used to get the message across.

See the layout in the adjoining columns for a few specimens of this mammoth state-wide campaign.

### Reporters Swoon As 1893 Bottle Smashes

When the Publix Entertainment Special limousine arrived in Des Moines, it was "christened" with a bottle of real 1893 Champagne, donated by a local business man who felt generous. Newspaper reporters covering the event swooned at the discovery that the stur<sup>e</sup> wasn't a fake.



# FORT WORTH HAS 51 PARADES IN ONE MONTH

*Parades and ballyhoos twice daily—51 of 'em in four weeks! That's the record hung up in Fort Worth, Texas, during the September Paramount Drive, by Marseline K. Moore, manager of the Publix Fort Worth Theatre, and his associates. They read the parade idea in PUBLIX OPINION and followed it to a splendid conclusion.*



Following the exhortation of PUBLIX OPINION, Manager Marseline K. Moore, of the Publix Worth Theatre, Ft. Worth, Tex., staged 51 parades within a period of four weeks, during the September Paramount Drive. This steady bombardment of bally-hoo so fixed the Publix theatre and Paramount pictures in the minds of the public that not a single person in town was unaware of the splendid entertainment offered at the Worth and the entire city became Paramount-Publix-conscious.

Here are the parades staged by Manager Moore:

1. Saturday—Webb-North Company furnished eight new Buicks for parade at noon.

2. Monday—Buick Sedan bally-hoo for "DANCE OF LIFE" during rush hours of day.

3. Tuesday—Automobile during noon hour.

4. Saturday—Chrysler Dealer furnished ten new cars tying in "FAST COMPANY," during noon hour.

5. Saturday Night—Members of the Fort Worth Ball Club, in two big Cadillacs paraded before coming to theatre as guests to see for "FAST COMPANY."

#### WE TOLD YOU SO! See PUBLIX OPINION,

Vol. II, No. 57, Week of Aug. 3, 1927, Page 8, Paragraph 8 under Campaign Tips for full details how to man did it! ETAOINODIN work the parade scheme. How about duplicating the December Profit-Drive? This man did it! WHY NOT YOU? It works for ANY picture.

6. Monday Morning—Junior League ball players marched thru principal business streets to the theatre.

7. Monday Afternoon—Five new automobiles furnished by local dealer paraded with pajama clad girls, playing up picture and pajama revue.

8. Tuesday—Circus Day, large automobile float, playing up "FAST COMPANY" paraded during noon.

9. Late Tuesday Afternoon—Automobile float after Circus matinee and before night performance.

10. Wednesday Morning—Newsboys from Star-Telegram paraded streets before coming to theatre.

11. Wednesday Afternoon—Each Ford Dealer furnished a car playing up picture and pajama revue. Each carried girls wearing pajamas.

12. Wednesday—Members of Stripling High School football squad came to theatre in large busses.

13. Thursday—Members of Diamond Hill football team came to theatre in bannered cars.

14. Thursday Afternoon—Large

truck, furnished gratis, paraded all over city.

15. Thursday Night—Members and coach of T. C. U. football team attended theatre in large busses, furnished by West Texas Coach Company.

16. Friday—Willys-Knight dealers furnished new cars, playing up "SPEEDWAY."

17. Friday—Football boys of Central High School transported through courtesy of Durant dealers to see show.

18. Saturday—Members of Jennings High School football team came to theatre in cars, were furnished by boys.

19. Saturday—North Side High School football boys were guests and furnished cars for parade.

20. Saturday Afternoon—Children from the Masonic Orphans' Home brought to and from theatre in busses.

21. Saturday—Biltmore Garage furnished special built automobile racer.

22. Sunday—Biltmore Garage

racer paraded again.

23. Monday—Walter White Gasoline Company furnished huge trucks, playing up "SPEEDWAY."

24. Monday—Parade of special built racer from Biltmore Garage.

25. Tuesday—Hudson-Essen dealers furnished new cars for parade.

26. Tuesday—Paraded special built racer from Biltmore Garage.

27. Wednesday—De Soto automobile dealers furnished new cars.

28. Thursday—Oldsmobile & V. King dealers furnished new cars.

29. Thursday—Large group of city firemen were guests and paraded before coming to theatre.

30. Friday—Newsboys carried banners with copy on mid-night show, blowing horns.

31. Saturday—Boys from Star-Telegram were guests and marched before coming to theatre.

32. Saturday—Newsboys from Fort Worth Press paraded before coming to show.

33. Saturday—Football b  
(Continued on Page 11)

# 'SWEETIE' SOLD TO BUFFALO AS TREAT

"Sweetie" was introduced to Publix Shea Buffalo audiences following a barrage of publicity which sold the picture to the public as "the sweetest treat of the season." The Buffalo Times was approached with a stunt thru which photographs were taken in front of all the high schools and colleges. These photos showed "Sweeties," of the various schools. Those who were lucky enough to be snapped by the Times photographer and whose pictures were published, were given passes to "Sweetie." The Times ran two groups every day for a week in advance, calling the stunt "A 'Sweetie' Hunt." The tie-up brought much valuable space in this newspaper.

Another excellent bit of promotion was a tie-up with the Buffalo Candy Dealers' association, through which the theatre went 50-50 on 30 24-sheet boards in the city. The 24 sheets were those supplied by the National Candy Manufacturers association. Spots were used for the theatre and the candy dealers. Thirty-six window displays were used by as many candy dealers in good locations. The center theme of these displays were the cards with photos of Nancy Carroll eating candy as well as holding a large box of sweets. These photos were obtained from Paramount.

## Phonograph Plugs

Helen Kane's presence in the picture gave opportunity for some splendid tie-ups with Victor dealers. Tie-up cards were printed for all dealers and the New York Talking Machine Company sent out 5,000 heralds to their mailing list. On the back of these Paramount heralds Helen's new Victor records were played up, featuring the two songs she sings in "Sweetie."

Five thousand score cards were distributed at the big double-header high school football game. These were patterned after those suggested in the Publix "Sweetie" manual. This stunt got "Sweetie" right into the hands of the young folks who were especially interested in the picture. Arrangements also were made to place full sheet cards, with photos, on the bulletin boards of the three departments of the University of Buffalo, as well as other local educational institutions.

The Paramount-Publix "Sweetie" Hour was tied in by the use of special stories and in extra and regular ads. This coast to coast program broke the second day of the "Sweetie," run at Shea's Buffalo and it was a tremendous plug for the picture.

## Sporting Tie-ups

Football goods windows were arranged in some of the leading sports stores, with plenty of football photos from "Sweetie" interspersed. All the song stores used windows on the song hits from the picture. The Famous Music Company supplied cover pages to help put some pep in the displays. The special exploitation stills on Nancy Carroll were placed in various jewelry, fashion and drug stores. There were special photos and stories in all the newspapers, with some good breaks in the Sunday rotogravure sections.

During the week of presentation the local candy dealers' association supplied "Sweetie" candy kisses—thousands of them. These were thrown to the audience by Henry B. Murtagh at a special "Sweetie," spot in his solo. This stunt created much attention. The "kisses" were supplied free.

Special teaser ads were used a week in advance of showing and care was taken not to play up the collegiate angle too much, so that the picture's drawing power might be limited a bit to younger folks. "Sweetie," did indeed prove "the sweetest treat of the season," and it sold at the box office.

## CAMERA CONTEST FOR 'SWEETIE'

A camera contest tie-up with The Buffalo Times was part of the publicity barrage laid down for the showing of "Sweetie" at the Publix-Shea's Buffalo Theatre. "Sweeties" caught by the camera were given passes to the theatre, if their pictures were published and identified. Two group pictures were run daily for a week in advance of the showing.

## The Buffalo Times

FINA  
CL

TUESDAY EVENING, OCTOBER 22, 1929

### LUCKY STUDENTS WHO WON THEATER TICKETS



Here is a group of students of the Buffalo State Teachers' college snapped near the school by The Times photographer, Monday afternoon. If these girls call at The Times office they will be presented with free tickets to "Sweetie," a college movie to be featured next week at Shea's Buffalo. The Times cameraman will visit local high schools, colleges and academies. Watch for him.

### Fort Worth Has 51 Parade Month

(Continued from Page 10) from Polytechnic High School furnished own cars which paraded.

34. Saturday—Children from Tarrant County Orphans' Home were guests of the theatre, parading in West Texas Coach busses.

35. Tuesday—Hubb Diggs, Ford dealer, furnished two new Ford cars.

36. Tuesday—Masten Motor Company furnished new Fargo trucks.

37. Wednesday—West Texas Automobile Company furnished ten new Durants.

38. Wednesday—Postal Telegraph messenger boys, on bicycles, paraded before coming to theatre.

39. Thursday—Percy Garrett Motor Company furnished twelve

new Ford cars advertising "UN-HOLY NIGHT."

40. Thursday—Ernest Allen Motor Company furnished new Chevrolets, different models.

41. Thursday Afternoon—Clarence Kraft furnished ten new cars.

42. Thursday Evening—Messenger boys from Western Union paraded before coming to theatre.

43. Friday Evening—Members of Riverside football team furnished their own cars and paraded.

44. Friday—Hall boys with banners advertising mid-night show, blowing horns, paraded.

45. Saturday—Recreation Department induced city football team to parade before coming to theatre.

46. Saturday—Intermediate football boys paraded before coming to theatre.

47. Saturday—Auburn Automobile dealer furnished ten new Au-

burns, playing up "GOLD Diggers of Broadway."

48. Saturday—Special constructed float, playing up "GOLD Diggers of Broadway," with music and girls on it, paraded at noon.

49. Saturday—Float with music and girls paraded from four to five o'clock.

50. Monday—Sweetheart Bread Company furnished twenty trucks.

51. Monday—Float used at night with railroad red fuses paraded city for two hours.

### SHEA TRANSFERRED

J. V. Shea, formerly manager of the Paramount Theatre, North Adams will manage the newly acquired Needham Theatre, Needham, Mass.

## WEEKLY ICE CREAM STRIPS

The unusual feature about this ice cream strip tie-up effected by the Publix-Balaban & Katz theatres in Chicago is the fact that it has been in operation weekly for more than a year and probably will continue indefinitely. And the cost for these 12 by 18 inch strips is only \$15 weekly for 500 windows scattered throughout the city. Details of the plan are explained in an adjoining column.



## CHICAGO TIE-UP GETS DISPLAY EACH WEEK

Tie-ups are frequently "one-picture" propositions—or at best co-operative affairs of short duration. But the Publix Balaban & Katz theatres in Chicago have a sweet tie-up that is already more than a year old. And unless something goes wrong this tie-up will continue indefinitely.

It isn't a costly proposition—always an asset in theatre tie-ups. The average is \$15 weekly for 500 windows scattered throughout the city.

In the Publix Balaban & Katz Advertising Department the tie-up is known as "the ice cream strip." Ice cream concerns almost everywhere provide their dealers with window strips advertising a special brick each week. Most of these strips are simply type headlines, and frequently dull in appearance.

So Herbert Ellisberg went to the Goodman-American Ice Cream Company a year or more ago and suggested to them that they might sell more ice cream by dressing up their window strips. They agreed—and asked Mr. Ellisberg to provide art material and copy every week.

Which has been done since that time. John Joseph has the job of preparing suggested headlines and selecting the still to be used. The Publix B & K Art Department dresses up the still—and the only cost to Publix B & K is that of the cut. The ice cream company attends to printing and distributing.

These strips are posted two to four days in advance of the picture opening. The majority are drug stores—corner windows that are excellent in catching the eye of passers-by. If the title of a picture lends itself to the idea of ice cream, that title is worked into the headline.

With special attractions "in person" posed stills can be used. Otherwise, the strips must be devised from motion picture stills, but with a little cutting and pasting by an artist an attractive job can be obtained. With city-wide distribution, the majority of the strips are allotted to loop attractions, though booking these days generally makes it possible to hook in attractions for each side of Chicago in the case of outlying theatres.

### Night Air Flight Attracts Crowds

After inserting "Watch The Skies Saturday Evening For The Virginian," as a teaser on the front page of the local papers, Morris Simms, manager of the Publix Olympia, New Bedford, Mass., derived much free publicity and word of mouth advertising, when a huge plane swooped over the city, with motors wide open.

This stunt amazed the natives, because it was the first exhibition of night flying in New Bedford. To further the exploitation angle of the stunt, the pilot threw a switch which illuminated the words "The Virginian," studded in electric light bulbs on the lower wing of the plane.

### MAYOR APPOINTS LA PINER

Robert LaPiner, office manager of the Publix Northwest Division, in Minneapolis, has been appointed Film Commissioner by the Mayor. La Piner has been in the motion picture industry for the past 15 years, and has held similar appointments under former mayors.

### DUTIES INCREASED

Arthur Pinkham, manager of the Strand, Dover, N. H., has assumed the management of the Lyric, Dover, in addition to his duties at the Strand.

YOU HAVE THE  
MERCANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix



YOU HAVE THE  
MERCANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of November 15th, 1929

No. 10

To effectively sell the merchandise of the theatre, you MUST campaign it several weeks in advance of your play-date, so that you'll have a strong public demand for it when you're ready to make delivery!

—A. M. BOTSFORD, Director of Advertising and Publicity.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of  
**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

## "THE KISS OF DEATH!"

A certain theatre manager whose 100% location theatre steadily showed to top business because of a steady run of the best pictures, replied to his district manager that he didn't want to send reports of his activities to PUBLIX OPINION because "he wasn't like certain other managers who 3-sheet themselves in the trade papers." The true situation was that the manager was doing nothing. His bookings and location got the business. That manager finally exposed his incompetency when transferred to another assignment.

PUBLIX OPINION is not a trade paper. It's the official IDEA EXCHANGE of this circuit, and it is the OFFICIAL newspaper of the company. It is not designed primarily as a credit-giving medium. Your pay check covers that part of your activity. The paper is a mirror of happenings that might be helpful to you.

Your present editor is conceited enough to believe in his ability to spot phonies, so he is willing to offer as a standing reward, his week's salary check, small as it is, to any fourflusher who can consistently break into print in PUBLIX OPINION.

Personal publicity can be the kiss of death, particularly in the theatre-trade papers and more particularly in PUBLIX OPINION. It becomes so if you lie or cheat someone else out of earned credit. Like murder, it will out—and that expose makes good poisonous reading, too. We'll certainly print it, in all fairness to every employee of the company, and with Mr. Katz' express permission.

Showmen who send ideas and specimens of effective promotional merchandising effort to PUBLIX OPINION do it primarily to help others in the circuit, and by orders of Mr. Katz. If in doing so they benefit themselves by increasing their good reputation, it is exactly what they've earned and what Mr. Katz and Mr. Dembow and Mr. Chatkin and Your Editor hope to accomplish. But the chap who press-agents himself by claiming credit for the ideas or work of someone else, and thinks he'll be hoisted to glory thru the columns of the trade press or PUBLIX OPINION, will swiftly be buried in disaster, just as others before him have been buried. The guarantee that operates against fourflushers is that a fourflushing effort is scanned by thousands of pairs of eager, intelligent eyes in Publix—and the odds are in favor of swift expose, whether the Editor is first to discover it, or not.

## OVER EXTENDING ONE'S SELF!

A few weeks ago PUBLIX OPINION editorially unburdened itself in favor of a general, humble willingness, to freely confess one's limitations in the possession of knowledge, ability or information. The individual faced with the situation where he must say to himself, or to another, "I don't know," at least is ready for a fresh start, instead of depending on a bluff, or being completely licked. Saying "I don't know" has saved many a person from disaster, and has aided many to emerge from minor to major positions.

It's a great line. It invites help, if you need it. When you "don't know," the chances are that someone else does and will help, if you'll ask.

Another time where this great attitude works, is at the moment when you're tempted to comment on things you're not authorized to speak about. It then becomes a most satisfactory shield against embarrassing questions.

Among the most valuable personal assets a showman can have is complete knowledge of his own limitations, and his sensible determination not to over-extend.

## SOUND TIPS

From Publix Department of Sound and Projection.

HARRY RUBIN, Director

### SOUND BULLETIN NO. 34

#### Emergency Fader

In the event of fader trouble the gain control and the fader cut-out key make quite a fair emergency fader.

The cut-out key at the top of your fader disconnects the fader entirely and cuts in a substitute resistance equivalent to point 9 on the fader. Cues can be worked up or down from this point by using the gain control.

If the gain control works noisily it has not been kept clean. A dose of carbon tetrachloride, or carbona, and a microscopically fine film of vaseline afterward will keep it in good condition. That is, on the 41 type system. The gain control of the 8B is not easy to get at and unless it gives trouble is best left alone. The 46-system has no gain control adaptable to following cues.

Substitute methods of varying volume are usually available, and can be applied with common sense. If the recording is fairly even in volume satisfactory setting can usually be found by varying the exciting lamp current. Two meg grid leaks will give more volume than half-meg leaks. The attenuators can also be readjusted, moving the jumper to the left—on old installations, upward with the universal base—to increase volume. None of these methods can be used for following cues, but only to obtain a satisfactory level.

For cuing sound the rheostats on the main board can be used. If kept clean and very slightly vaselined—very slightly—they will move without noise.

With the 8B the gain control can be used if it works quietly. If not, the rheostat controlling the 205 tubes can be used, and should not cause any noise. With the 41 amplifier gain control can be used. The 46 amplifiers have a rheostat controlling the first two tubes, which can be used.

None of these substitute methods should be used without common sense. Listen to your monitor carefully and make sure you are not causing any serious distortion of sound quality. Bringing rheostats too far up, or too far down, will do that.

The control switches of the horn panel can also be used, with the same care. Bulletin No. 24 will help you find a proper substitute setting. You may even be able to follow cues with the horn panel. It will be well to compensate for changes in the stage horn settings by varying the monitor setting, consulting bulletin No. 24.

Nothing in this bulletin, of course, is to be taken to mean that fader trouble is a thing to be neglected. The fader is by far the most satisfactory instrument for controlling volume. However these substitute methods certainly will help keep your show going satisfactorily in case fader repairs cannot, for any reason, be made promptly. The Erpi engineer who answers your trouble call will be able to help you select from the list of suggestions in this bulletin the substitute method that may be most suitable for your particular case.

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Footage	Runn'g Time
Rio Rita—15 reels (AT).....	RKO	11340	126 min.	
The Mighty—9 reels (AT).....	Paramount	6442	72 min.	
Untamed—9 reels (AT).....	M-G-M	7560	84 min.	
Love, Live and Laugh—10 reels (AT).....	Fox	8150	91 min.	
Love Parade—12 reels (AT).....	Paramount	9609	107 min.	
So Long Letty—6 reels (AT).....	Warner	5796	64 min.	

(AT)—All Talking

### LENGTH OF TALKING SHORTS

PARAMOUNT	
Red Headed Hussy .....	1510
One Man Re-Union .....	967
The Plasterers .....	610
Love Parade (Trailer) .....	450

### UNIVERSAL

Broken Statues (Benny Rubin) .....	900
Three Diamonds (Pat Rooney) .....	1880
Amateur Nite .....	560

### COLUMBIA

Boy Wanted .....	860
Mickey & Mixup .....	1898
The Bridegroom .....	800
The Suitor .....	732
Love's Labor Found .....	1680

### Length of Synchronous Shorts

PARAMOUNT	
Love Parade (Intermission Music) .....	325
Love Parade (Exit March) .....	190

### RKO

Rio Rita (Overture Trailer) .....	325
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### DISNEY

Skeleton Dance (Cartoon) .....	490
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### COLUMBIA

Soul Mates .....	710
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### Length of Non-Synchronous Shorts

PATHE	
Review No. 43 .....	745

## A HANDY GUIDE

This theatre guide, published daily in the Herald at Duluth, Minn., is particularly valuable to readers and patrons because it gives the hours at which the feature pictures start at the various theatres.

### Today's Theater Guide

#### SCREEN DRAMA.

Strand—"The Madonna of Avenue A," starring Dolores Costello. An all-talking picture with story by Mark Connolly. Theme, a college girl who gets mixed with rum-runners, is expelled, finds her mother has a shady past and plunges into the underworld. Feature at 11:15, 1:04, 2:53, 4:42, 6:21, 8:10 and 9:59.

Garrick—"His Glorious Night," starring John Gilbert. An all-talking picture produced from Ferenc Molnar's stage play, "Olympia." Theme, a dashing officer of the Hussars, who flirts with a princess, is scorned because of his supposed plebian source, who seeks sweet revenge by pretending to be a crook to humble the girl's haughty family. Feature at 12, 2, 4, 6, 8 and 10.

Lyceum—"The Love Doctor," starring Richard Dix. An all-talking picture made from "The Boomerang," the stage play by Winchell Smith and Victor Mapes. Theme, a young bachelor doctor sworn to single bliss, who prescribes for the love-lorn and then finds himself in need of his own prescription. Feature at 11:15, 1:03, 2:51, 4:39, 6:27, 8:15 and 10:05.

Lyric—"The Cock-Eyed World," a sequel to "What Price Glory," all-talking, with Victor McLaglen and Edmund Lowe. Further adventures, mostly comedy, of Flagg and Quirt. Feature at 11, 1, 3:07, 5:11, 7:30 and 9:29.

Sunbeam—Virginia Valli in "Ladies Must Dress."

Doris (West Duluth)—"The Passing of the Oklahoma Outlaw."

Star (West End)—Jack Holt in "The Donovan Affair."

## A Peppy Show Featuring Big Names

"Pointed Heels" is a picture whose keynote is entertainment and whose cast is composed of four featured players that spell "box-office": William Powell, who clicked enormously as Philo Vance; Fay Wray, whose charming voice was heard in "Thunderbolt"; Helen "Sugar" Kane, the inimitable "boop boopa doop" girl; and Richard "Skeets" Gallagher, who certainly scored in "Close Harmony" and "Fast Company."

A spectacular ballet in technicolor by the famous Alberto Rascas Girls is one of the picture's highlights. Romance, drama, good fast humor and plenty of song and spectacle make this an all-round good show!

Does a copy of Harry Rubin's "Sound Tips" go to your projection room every week?

## AT YOUR NEW YORK THEATRES

WEEK OF NOV. 15  
THEATRE PICTURE  
Paramount, Saturday Night Kid  
Rialto, The Trespasser  
Rivoli, Welcome Danger  
B'klyn Paramount, Saturday Night Kid  
Criterion (\$2), Applause  
Opens Nov. 19  
The Love Parade